

CANADIAN FILM AWARDS SATISFY NO ONE

It was a truly Canadian event: nobody was were a source for much debate without any unity in conclusions. Perhaps that is a good result.

On the one hand, after last year's disastrous presentation, while 1972 saw a smooth, efficient show, many complained that they missed the despite an admission charge for the first time. fluffs of the past. The Quebec turnout this year was much greater than before, but some said the whole thing was too political. The Canada Council declined financial support for the first time (because of insufficient French representation last year), and the CFDC put in money for the first time.

ZEKE SHEINE TO BE HONORED AS PIONEER OF THE YEAR

The annual Pioneer of the Year Award will be given to long-time Odeon employee Zeke Sheine for 1972. The presentation will be made at the annual dinner to be held November 29th at the Park Plaza Hotel in Toronto. Each year the Motion Picture Pioneers honor one of their number, and this year Sheine has been chosen.

Born in Toronto in 1911, Sheine started in the theatre business while still in school, helping out at his neighborhood theatre, The Astor. After graduation he joined N. A. Taylor's and Oscar Hanson's Associated Theatres as a poster clerk. Later he became a booker for them. Some of these theatres became Odeon's Ontario operations, and Sheine stayed with Odeon until 1945.



Zeke Sheine

Allied Theatres beckoned for his services, and he joined their operations. Later he left them for distribution work with the late Harry Allen's Producers' Releasing Corporation under the late David Griesdorf.

In 1949 he joined Rank Film Distributors with Frank Fisher. In 1954 Fox assumed the distribution of Rank product, and Sheine thus returned to Odeon, where he works now.

As a director of the Motion Picture Pioneers, and throughout his time as a member, he has been active on many levels, especially as a supporter and promoter of the Annual Pioneer Golf Tournament.

Married in 1934, he has a son, daughter, and

grandchildren.

The Motion Picture Pioneers are a charitable organization open to anyone in the industry who has been part of the film business for twentyfive years or more. These people truly hold the history of the film industry in Canada in their hands and their memories; it is their past that supports the future, and Zeke Sheine represents that past fully.

There were more Feature entries than ever happy. The Canadian Film Awards for 1972 before; there were more overall entries than ever before (about 150). But there was no simultaneous translation (The CFDC was to foot the bill, but the \$8,500 cost was too high), and the entries lacked subtitles, so audiences were slim for the French showings. But for the English features, audiences were overflowing,

> A Quebec office was set up for the first time, and the results were increased participation. The only real complaint from Quebec was that the entry fees were too high. And even though there the English seemed to woo, and the French, afraid of being taken, were too cautious, both sides realised that compromise was necessary; neither, however, is used to compromising. And as critic Robert Fulford pointed out, anything that brings the two groups together helps.

> What is most important is the effect on the public, for the main purpose of the awards, besides honoring fellow craftsmen, is publicity for Canadian films. Some results would indicate success in this way. Coverage by the press was healthy across the country, except for Toronto. Only one television station covered the awards: Toronto's Channel 19. The CBC declined because of disasters in previous years, and CTV started to find advertisers too late. National network coverage is certainly essential.

> More suspense at the outcome would also help. Nominations would provide this and at the same time let everyone know who's a possibility. The nominees would receive needed and deserved publicity. Actual work may be slim, as in the cases of Patricia Collins and Ann Knox, but actress Linda Goranson says that her award is a viable credit when seeking parts.

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What we have now, then, is half and half. But BEST NATURE AND WILDLIFE FILM: "Dan what we had before - and the awards are only four years old in their major form - was very little. We've got a long way to go, it's true; and what we need, as Producer Larry Dane says, is to make a commitment and do it with style and class. It's an international world in film; the Awards must have international worth. But it's obvious we're on the way.

Herewith a complete list of this year's winners:

CLASS CATEGORIES

BEST FEATURE FILM: "Wedding in White" Dermet Productions Limited BEST DOCUMENTARY FILM: "Selling Out"

- Unit Productions Limited BEST EDUCATIONAL FILM: "Child BEST DIRECTION: Andre Brassard Behaviour Equals You" - Crawley Films Limited

BEST ANIMATED FILM: "Dans La Vie" -Office national du film du Canada

BEST TV DRAMA FILM: "Françoise Durocher, Waitress" - Office national du film du Canada

BEST TV INFORMATION-PUBLIC AFFAIRS FILM: "Je Chante à Cheval . . . Avec Willie Lamothe" — Office national du film du Canada Photograph" - National Film Board

Gibson's Nature Family" - Keg Productions

BEST TRAVEL AND RECREATION FILM: "Images de la Gaspesie" — Office du film du

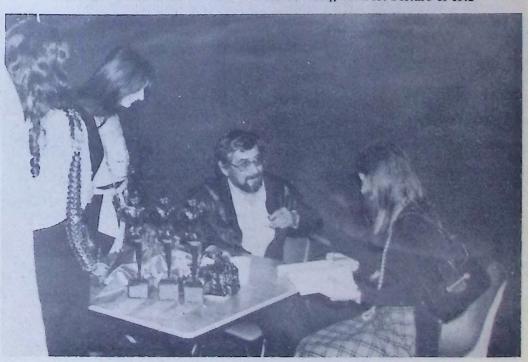
Quebec BEST SPORTS FILM: "Les Jeux de Québec 1971" — Office du film du Québec BEST PUBLIC RELATIONS FILM: "In Flight" — Foster Advertising Limited BEST SALES PROMOTION FILM: "A Powerful Ally" — Hydro Quebec

NON-FEATURE CRAFT AWARDS

("Francoise Durocher, Waitress" - ONF) BEST EDITING: James N. Williams ("Prologue to Power - CBC) BEST CINEMATOGRAPHY: Georges Dufaux ("A Cris Perdu" - ONF)
BEST SCREENPLAY, ORIGINAL OR
ADAPTATION: Michel Tremplay ("François Diug 19, Waitress" — ONF)
BEST NON-DRAMATIC SCRIPT: Chester Ronning ("A Journey Forward: Chester BEST THEATRICAL SHORT: "This is a Ronning in China" - Bushnell Communications Ltd.)



1971 winner Claude Jutra hands Bill Fruet the Etrog for Best Picture of 1972



Gilles Carles displays his winnings.

Domestic Notes

Canadian Cablesystems has reportedly filed public of 49 per cent of the common shares it shares; the sale will return to Canadian countries were received. Cablesystems about \$28 million. The stock is expected to begin trading in mid-December. Gulf and Western, currently holding 51 per cent of the shares, declined to pick up the remainder, which would have given them 100 per cent ownership; Government disapproval is cited as a possible deterrent.

Cambrian Broadcasting of Sudbury has purchased majority interest in Studio Centre, the Toronto film complex organized by Terry Dene a short time ago. Dene will rent space as independent producer. Cambrian formerly held a minority share; it owns principally the Sudbury CTV affiliate, plus a talent booking firm. Plans call for increased TV and film production, explaining that Toronto's CTV affiliate, CFTO, can't handle everything.

The CFDC is moving right along with its new investments in films budgeted at under \$100,000. Four properties have been approved, with the corporation spending \$60,000 on each. In Toronto, Don Owen will film Rosedale Lady, and Jack Cunningham will make Peep. In Montreal Jean-Guy Noel will direct Tu Brules Tu Brules for the Association Cooperative de Productions Audio-Visuelles, and Andre Forcier will direct Les Bar Salon for Les the lack of scriptwriting. Also cited was that teresting. There is an annual fund of \$600,000 jokes were coarser in the dubbed version. available; the deadline for submissions for this year's batch of goodies is December 15.

Les Productions Mutuelles Ltee of Montreal is now working on seven separate projects. In Montreal Denis Heroux is filming J'ai Mon Voyage with Dominique Michel, Jean Lefebvre, and Rene Simard; Rapheal Levy is working on Maggie in Paris with Bruce Robinson and Louise Marleau. In conjunction with David Wolper, the firm will film Brian Moore's The Revolution Script. And using France and Canada, Marc Simenon will make Rapt. Vancouver is the sight of The Rainbow Boys, now in post-production. And France oners Jean Louis Trintignant as writdirector for Une Journee Bien Remplie, and Belmondo in Philippe Labro's L'Heritier. A Toronto office, headed by Doug McMaster, has been opened.

Moving from companies to workers: IATSE Local 262 recently negotiated its first contract with Grimco Amusement Co. Ltd. of Montreal. Grimco operates nine theatres . . . Nabet is to hold elections this month for the office of Regional Vice-President in Rgions 1, 3, 5, 7, and . Gerard G. Graham, director of planning and research for the NFB, has been elected Editorial Vice-President of The Society of Motion Picture and Television Engineers at their annual conference in late October in Los Angeles. Graham's duties will be to run a large department which publishes technical journals and books, organizes conferences and assists with development of technical programs.

Centre Stage: ACTRA is in the midst of preparing its latest edition of Face to Face with Talent. Last year's effort contained over 1,100 names, and the projection is for a 1972 increase The new talent associations, recent Tribune, written by the city editor. arrivals on the scene, report good progress in their beginning months. Select Talent and The Principals Office, both working out of Toronto, different skills necessary for a given project, but all business is left up to the individual member. Comments Principals' Ted Follows: "People find it hard to believe that someone else doesn't do negotiations. The person in the office simply makes sure the two parties are connected. Canadians are catching on, but New York can't figure it out at all. They don't have them there, I guess. Sometimes we discuss whether one or several of us should take a particular offer, but that's all. We are an association."

Festivals: The Second International Festival of Cinema in 16mm was held in Montreal from October 24-29. Organized by the Cooperative Cinecastes Independants, the event was sponsored by the Canada Council and the NFB as a non-competitive, informational and cultural event . . . The Federal Government has apparently set up an office to co-ordinate Film festivals in Canada. Where the office is or who runs it no one seems to know ... Speaking somewhat of Pelletier, he said recently that the NFB and Canada Council grants for film minutes to illustrate a certain social, English, making are to be increased by 1972-73 . . . Jean-Claude Labrecque's Les Smattes represented Cinematographique at Cathage, Tunisia. Labrecque attended . . .

More Festivals: On October 18 public a preliminary prospectus for the sale to the screenings were held at Lawrence Park Collegiate in Toronto for the winners of the owns in Famous Players Theatres Ltd. The Third Annual Canadian Society of Cine approximate size of the issue will be 3.5 million Amateurs gathering. Over 100 entries from 24

> The State of the Canadian Film Industry Dept. La Vrai Nature de Bernadette played a highly successful run in Paris in September, joining a flock of other Canadian films enjoying success there. After its domination of the Canadian Film Awards, plans are for a mid-November opening in Toronto . . . The Poor Alex Theatre in Toronto held a festival of Canadian films lasting all summer. Each was shown for a week, and an audience questionnaire was tabulated. Those who attended were mainly 20-30 years old; 92 percent enjoyed the films; 89 percent said they would attend Canadian showings in first run theatres, and only 53 percent who came claimed to be frequent moviegoers. The Festival was named Naked Came th Maple Leaf, and was organised by the Film Makers Distribution Centre.

Other Showings: Toronto's New Yorker Theatre a pioneer in the showing of Bergman, Godard and other 'art' films, has changed its name to the Tivoli and become an exploitation house . . . Following the success of its Love Story opening in Italian, Paramount staged a gala premier of The Godfather at Toronto's St. Clair Theatre. A nearby merchant donated Eteliers du Cinema. Over forty submissions flowers, and the manager wore a tux. Famous were received; the main cause of rejection was Players' manager of the St. Clair, Pino Traversa, says the turnout was 1150 in the the films lacked substance or were unin- theatres 1400 seats. Many came because the

> Censorship Jottings: Prima Films reports the usual inconsistencies in trying to get films passed by the various provincial boards. In B.C. Fritz the Cat is called obscene and O Calcutta is passed, while in Ontario Fritz is okay and O Calcutta is banned ... Ernie Jamison, PC MLA says that Alberta seems headed for classification rather than censorship. A special leg slative committee has been set up to investigate the situation, and has received 150 briefs to date. Public hearings began in Edmonton and Calgary on October 11 and 12 ... Further in Alberta Events: In Without a Stitch and Portnoy's Complaint, and nixing A Clockwork Orange, Judge Lucien Maynard gave hs reasons as follows: Stitch was okayed by the censors but seized by Edmonton's Finest. It was not obscene because other boards had allowed it and therefore it was it's showing was representative of nommunity standards.

People: Allister Graham of IATSE in Sidney-Glace Bay, was appointed to the Senate. He was Chief Steward for many years at Radio CJFX in Antigonish . . . Jim Fustey, Odeon-Morton Advertising Manager in Winnipeg, staged a successful campaign in an imaginative fashion for the opening of Columbia's The New Centurions. He sold the opening night to the Police Association for a benefit, and most of the audience consisted of police and their wives. (They were very affected by the ending.) He arranged for author Joseph Waumbaugh to call a CJOB hot line show for ten minutes of air time. The whole effort prompted an editorial in the Winnipeg

Awards: Jim Hanley's profile of Jack find that the hardest part is education: they are Nicolson, made on a \$1500 budget for ETV, has not agencies. They supply a package of the won the prize for Best Profile Documentary at the Hollywood Festival of World Television. A close runner-up was Hanley's similar profile of Stanley Kramer, also made in Toronto. Competition included profiles of Harold Robbins and a noted black painter, and all were substantially higher in cost. At the screening, the seldom-heard sound of applause was very much in evidence.

> No Awards: To whoever removed one of the highlights of Milos Forman's Taking Off: The Screwing Song. Sequence was notably absent from print which showed recently in Toronto, yet was enjoyed by all during its first run. And the recent showing was at a house frequented by those who would appreciate the real intent of

Back to Hanley: Another project for Hanley is the Searching for Values educational programs, made for Learning Corporation of America. Well-known movies are cut to twenty or guidance theme. For example, Brando's On the Waterfront places the question of duty to Canada at the International Festival Journee friends versus duty to society. About fifteen films have been adapted in such a way by Hanley's visual Consultants of Toronto.

c	STOCK	OCT. 2 72	OCT. 27 7	2	HIGH FOR 72	LOW FOR 72
k e	Baton	211/2 (Spli	10%	XCHANGE —¾	11	73%
e 4	Bushnell	87/8	81/4	-56	938	7
•	CFCN	11	93 _H	-1%	141/8	9
,	CHUM B	121/8	12	-1/8	13	8
1	Canadian Cable Systems	183/4	20	+11/4	231/4	141/2
,	IWC Industries Ltd.	3.40	3.20	20	3,50	1.75
	Maclean-Hunter Cable	151/2	151/8	-1/8	13	81/2
1	Premier Cable	187/8	185/8	-1/4	23	117/8
-	Q Broadcasting	67/8	6	— ⁷ / _B	95/8	5
	Rank Organization	25	243/4	-1/4	293/8	211/4
	Selkirk A	25 (Split	13	+1	14	9
	Standard Broadcasting	2:1) 16 ¹ / ₄	15	-11/4	171/4	131/2
	Western Broadcasting	157/8	143/4	-1½	181/4	12
		MONTRI	EAL STOC	K EXCHANG	E	
	Astral	1.90	2.05	+.15	2.60	1.45
		VANCOU	CK EXCHANG	E		
	All Can A	43/4	51/4	+1/2	51/2	1.00
	All Can B	51/2	4.85	65	61/8	1.15
		NEW YO	RK STOC	K EXCHANGE		
	Columbia Pictures	95/8	101/8	+1/2	147/8	91/8
	Walt Disney	. 180	1881/4	+81/4	2013/4	13234
S	Gulf & Western	351/4	343/4	-1/2	443/4	28
n	Lowes	46	473/8	+13%	601/2	461/h
5	MCA	26	243/8	-15%	357/8	231 _B
5	Metromedia	343%	343/4	+3/8	39	2714
S	MGM	211/2	191/4	-21/4	221/8	1634
5	National General	285/8	30	+13/8	343/4	2112
1	Transamerica	181/8	171/2	—5/ ₈	231/2	161/4
	20th-Fox	97/8	91/4	—5/g	17	85/8
	Warner Communications	401/8	40	—½	501/4	311/4
		AMERIC				
	Allied Artists	41/4	No. Tr.		71/8	21/2
	Cinerama	21/2	21/4	-1/4	37/s	21/4
	Filmways	43%	No. Tr.		. 8	35 ₈
	General Cinema	433/4	No. Tr.		5512	3112

MGM Brass Visit To Inaugurate Metrovision in Toronto Holiday Inns



From left to right: Twinex President N.A. Taylor, MGM Executive V-P Doug Netter, Mrs. Taylor, MGM V-P in Charge of Sales Bill Madden

Astral Announces Purchase of Control Block of Shares

The control block of shares, formerly owned by the family and estate of Astral founder Jerry Solway, were officially transferred on October 24, 1972. Purchasers were a group of investors including company President Martin Mockner and Vice-President Lawrence Fein.

Other purchasers include Edper Investments (controlled by Edward and Peter Bronfman of Seagrams lineage), Bellevue-Pathe President Harold Greenberg, Austin Beutel of the Montreal investment counselling firm of Beutel, Goodman and Company.

At a meeting of the Board of Directors of the company, held following the purchase, Toronto lawyer Trevor Eyton, Harold Greenberg, and Austin Beutel were elected to the board, replacing Joan Solway, William Rosenfeld, and Alfred Schwartz. Beutel was elected chairman of the board.

Astral is distributor of foreign art films, American International product, and has recently been financing Canadian Productions, including Another Smith for Paradise. The company also controls Mustang Drive-Ins.



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All correspondence should be directed to the president of both companies: All-Can House, 41A Avenue Road, Toronto, Canada. Telephone: 416-925-3173. cable address: Lasallen, Toronto, Canada.



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The Canadian Film Digest.

Serving the Canadian Film Industry since

Encompassing the Canadian Moving Picture Digest, founded in 1915, and the Canadian Film Weekly, founded in 1941.

Publisher: Garth Drabinsky

Editor: Stephen Chesley

Advertising Sales Director: Barry Silver

EDITORIAL:

Why We Are What We Are - Now

Yes, The Canadian Film Digest has changed again — changed management, format, and, starting with this issue, outlook.

It's more than a change for the better, we feel; at this point in the development of the Canadian Film Industry, it is a necessary change. Never before has the industry expanded at such a rate. To provide an informational service and a place for discussion is essential at this time. The Digest is now able and willing to assume this role.

Our boundaries have been broadened to encompass all facets of film, from idea to production to distribution to exhibition. In day to day affairs each relies on the others and is completely linked to the others, and Canada now has a level of activity in each sector to warrant extensive coverage.

What the Digest must also do is extend coverage to include the entire country. We are a Canadian publication, which means we discuss what is happening in Canada's film world. This issue seems to us to be too Torontoorientated; future issues will correct this problem.

Future issues will also involve our readers to a greater extent. "News" originates with you; your activity supplies the events and ideas which influence the industry. So we want to hear from you, about anything you feel is important.

The Canadian Film scene is thriving and expanding. We want to be there so that you can be there. It's too exciting to miss.

DOLLARS AND SENSE:

When is more less?

BY HERBERT J. YATES

Ladislav — sorry, Lawrence — is beginning to lapse back into Czech translations of his ideas. I'm not really trying to get him upset, but the F.A.M.U. Prague Film School doesn't include the concept of leverage in their curriculum. As a matter of fact, I'm not sure any school does.

It occurs to me that my attempts to educate Lawrence (nee Ladizlav Polonyi — but now sufficiently de-ethnicized to no longer feel guilty using the name) are not assisted by our current cultural concept of simplicity - the Miles van der Rohe doctrine of less is more. It's certainly difficult to convince anyone that there are times when more is less.

"In film financing, if the budget is more not the cash budget — just the budget — we'll come back to the cash budget later, Lawrence," I say, "it can mean less trouble getting money. I know that sounds peculiar but the reason is leverage and income taxes."

Polonyi is now starting to foam at the mouth and I feel I'd better explain quickly.

"I know you feel that you deserve support for your first feature, Lawrence, and you do. The question is, who from? The CFDC (Canadian Film Development Corporation - Canada's version of film lend-lease) is giving you money,

Now he's purple. Apparently I've touched a particularly tender nerve. It may have something to do with the fact that the script for "Raw Edges" had to be re-written three times before those CFDC readers (as mysterious, feared and legendary as the Sasquatch and the Abominable Snowman) agreed it was ac-

In fact, I suspect the CFDC felt it could not turn down the winner of the CBC Wilderness Award — an award given to Polonyi for a ninety-minute drama which he wrote, produced and directed and in which he used four separate camera crews to record the saga of an assistant curator of the Art Gallery of Ontario tracking down a forger of Eskimo sculpture in a snowstorm on Baffin Island.

I carried on, "But you know, Polonyi, that the CFDC money is not enough. That's only \$90,000. You've got another \$50,000 from Stellar (a Canadian film distributor) and \$25,000 from Famous Players. The budget you've given me shows you need another \$100,000 to make up the balance to \$265,000. The budget looks okay - as far as it goes — but that's the problem. It doesn't go far enough."

"I'm sure," I said, "you've got an uncle or a third cousin wandering around the earth somewhere who is absolutely salivating at the chance to invest money in your film — but only because he is your uncle or third cousin. All of

"But it's supposed to be low-budget. What do the other people around who haven't already you keep looking for to put into the budget more invested money in Broadway shows, Arizona real estate or glib-tongued inventors recognize that films are a highly speculative investment. If they hit, the returns can be enormous. But, bearing in mind that something like one in ten even earns back its original cost, anyone choosing films as an investment usually needs some additional incentive - or what my broker refers to as a hedge against the downside risk."

> "So, Lawrence, they look for a little insurance — and that's where income taxes come in. You're probably not aware of it, but our Canadian Income Tax Act permits the owner of a motion picture film to write off, for tax purposes, sixty percent of the cost of the film he owns. If the film costs \$265,000, that means a write-off of about \$160,000 the first year. If the owner is paying taxes at the rate of fifty-four percent, the tax savings are about \$86,000 that year. Well, I suppose that sounds pretty good but, remember we're up against stiff competition — all those shows, lots and inventions. Our typical prospective investor wants more than just eighty-six percent of his investment protected - it's one hundred percent or zero more, not less. And that's where leverage raises its convoluted head.

> Our investor has to have a cost of \$300,000 which produces a \$180,000 tax write-off and with that fifty-four percent tax rate, a total tax saving of just about the same \$100,000 as he put up to make up the balance of the cash budget. The leverage is in the fact that he has ended up with a cost base of \$300,000 by only investing \$100,000. The balance of the \$200,000 is coming from the other sources and will, of course, have to be repaid (if there are ever any proceeds from distribution)."

> "And now, Lawrence, I hope you are getting a glimmer of why more, not less may be the credo of the 70's. To get the \$100,000 from investors, you need a \$300,000 budget - and to get the budget up to that level we have to increase a few items — producer's fee, director's fee, some cast salaries — but all deferred; that is, payable only after the investors get their money back. That's how we have a \$300,000 budget but only a \$265,000 cash budget."

I've seen Polonyi as calm as a hurricane's eye on a set swarming with grips, gaffers, best boys, assistant directors and assorted other technicians, not to mention cast - never flustered - always in control. But now he's obviously on the verge of paralysis. I realized that enough is enough and that I had better delay to a subsequent lesson some of the more intricate ramifications such as how the investors put their money in; what happens if some of the investors are American; the way money comes back to the investors - if ever; distribution problems; and fun and games with the CFDC, among other delightful conun-

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We'll publish the best right here.

Coming Soon

Some thoughts on theatre architecture for the future.

Where are the scripts to be found? An untouched source revealed.

Studios across the country: advantages and disadvantages of each.

Actors talk about casting in Canadian movies - and American movies made in Canada.

The visual arts schools: where are the jobs for the graduates?

The lost art of the short may not be lost. Why can't award-winning Canadian actors and actresses find enough work, or thank God for Commercials.

Plus a special issue in January on technical arts in close-up.

PRE-VIEW: Movies in release November 4 to December 22

AND HOPE TO DIE

Distributor: Bellevue-Fox No information available.

THE ASSASSINATION OF TROTSKY



Distributor: International Film Distributors (Cinerama).

Cast: Richard Burton, Alain Delon, Romy Schneider, Valentine Cortese.

Credits: Director: Joseph Losey. Co-Producers: Norman Priggen and Joseph Losey. Executive Producer: Josep Josef Shafte. Cinematographer: Pasquel de Santis. Production Designer: Richard MacDonald. Screenplay: Nicholas Mosley. Production Manager: Ricardo Coccia. Editor: Reggie Beck.

A French-Italian co-production: Compagnia Internationale Alessandra Cinematographica and Valoria Films. Running Time: 103 minutes.

Story: Historical drama about the murder of one of the century's most famous men.

ASYLUM

Distributor: International Film Distributors. Cast: Barbara Parkins, Richard Todd, Britt Eckland, Patrick Magee.

Credits: Producers: Max J. Rosenberg, Milton Subotsky. Executive Producer: Gustave Berne. Screenplay: Robert Bloch. Director: Roy Ward Baker. Production Manager: Teresa Bolland. Cinematographer: Denys Coop. Art Director: Tony Curtis. Editor: Peter Tanner.
An Amicus Production.

Story: Horror film about a doctor who is told to identify the head of an asylum; the latter has become one of the inmates. The doctor interviews four possibilities. The picture thus is a four-parter.

BARON BLOOD

Distributor: Astral (American International).

Cast: Joseph Cotten, Elke Sommer.

Credits: An Alfred Leone Film. Producer: Alfred Leone. Director: Mario Bava. Screenplay: Vincent G. Fortre.

Story: Horror film. A young man returns to his ancestral castle to find his roots. An ancient curse comes into operation.

BLACK GIRL

Distributor: International Film Distributors. Cast: Leslie Uggams.

CANCEL MY RESERVATION

Distributor: Warner Bros.

Cast: Bob Hope, Eva Marie Saint, Ralph Bellamy, Chief Dan George.

Credits: Executive Producer: Bob Hope. Director: Paul Bogart. Producer: Gordon Oliver. Screenplay: Robert Fisher, Arthur

Story: A man-wife team of talk show hosts separates. He comes to Arizona and is accused of murder. She arrives to help. They try to find out who is doing the killing.

CRESCENDO

Distributor: Warner Bros. (Hammer Films). Cast: Stephanie Powers, James Olson.

Credits: Producer: Michael Carreras. Director: Alan Gibson. Screenplay: Jimmy Sangster, Alfred Shaughnessy. Cinematographer: Paul Beeson. Art Director: Scott MacGregor. Editor: Chris Barnes.

Story: A suspense drama about a twin brother who is crippled and one who is insane, the girl they want, their mother's desire for a dynasty, and it is all set in the south of France.

THE DARWIN ADVENTURE Distributor: Bellevue-Fox. No information available.

THE DECAMERON

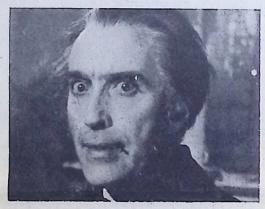
Distributor: United Artists.

Credits: A Film by Pier Paolo Pasolini. Director and writer: Pier Paolo Pasolini. Cinematographer: Tonino Delli Colli. Designer: Dante Ferretti. Production Manager: Mario de Biasa. Producer: Alberto

A Coproduction PEA-Rome - Les Productions Artistes Associes-Paris — Artemis Film-Berlin.

Story: Based on the Neapolitan tales of Boccaccio.

DRACULA A.D. 1972



Distributor: Warner Bros. (Hammer Films). Cast: Christopher Lee, Peter Cushing, Stephanie Beacham.

Credits: Producer: Josephine Douglas. Director: Alan Gibson. Screenplay: Don Houghton. Cinematography: Dick Bush. Designer: Don Mingaye. Editor: James Needs.

Story: A playful ceremony to the devil by several youths brings Dracula to life today. He claims victims and a reign of vampyrism begins.

ELVIS ON TOUR

Distributor: MGM.

Cast: Elvis, his band, street choir, entourage and past.

Credits: Produced and Directed by Pierre Adidge and Robert Abel. Cinematographer: Robert Thomas. Editor: Ken Zemke. Sound Supervisor: James E. Webb JR. Music Recording: Al Pachuki. Documentary Sound: Carey Lindley. Unit Production Manager: Ephraim "Red" Schaffer.
Story: Purpose is to find the man behind the storybook myth. Elvis is followed through a

concert tour, talks about himself and his past.

THE EMIGRANTS



Distributor: Warner Bros. Cast: Max von Sydow, Liv Ullmann.

Credits: Directed, Photographed and Edited by Jan Troell, Producer: Bengt Forslund. Screenplay: Jan Troell, Bengt Forslund. From the novels by Vilhelm Moberg. Production Manager: Curt L. Malmsten, Art Director: P.A. Lundgren.

Story: The emigrants from Sweden to the U.S., Part 1: The voyage. Von Sydow is a farmer who wants to settle in the New World in the 19th century.

THE GREAT WALTZ



Distributor: MGM.

Cast: Horst Bucholz, Mary Costa, Rossano Brazzi.

Credits: Produced, directed, and written by Andrew L. Stone. Choreography by Onna White. Cinematographer: John O'Connor. Art Director: William Albert Havenmyer. Editor: Ernest Walter. Costumes: David Walker, Emmi Minnich, Joseph Wanke. Sound Mixer. John Aldred.

Story: The life and music of Austrian composer Johann Straus.

HAMMERSMITH IS OUT

Distributor: International Film Distributors. Cast: Richard Burton, Elizabeth Taylor, Peter Ustinov, Beau Bridges.

Credits: Producer: Alex Lucas. Director: Peter Ustinov. Writer: Stanford Whitmore. Cinematography: Richard H. Kline. Miss Taylor's costumes by Edith Head. Production Manager: Frank Wade. Editor: David Blewitt.

Story: Hammersmith is a master criminal who escapes from an insane asylum and makes everyone wealthy. The satire is directed at everyone. A. J. Cornelius Crean Films Inc. production.

INNOCENT BYSTANDERS

Distributor: Astral Communications. No information available.

IRISH WHISKEY REBELLION

Distributor: International Film Distributors. No information available.

JOE EGG

Distributor: Columbia. Cast: Alan Bates, Janet Suzman.

Credits: Director: Peter Medak.

Story: A couple tries to cope with a vegetable-like child. The tone is comic and serious at the same time.

KILL, KILL, KILL

Distributor: International Film Distributors. No information available.

LADY SINGS THE BLUES



Distributor: Paramount. Cast: Diana Ross, Billy Dee Williams Credits: Not available. Story: The life of the 1930's black singer Billie

LITTLE MOTHER

Cast: Christiane Kruger, Siegfried Rauch, Mark Damon.

Credits: Director: Radley Metzger, produced by Ava Leighton. Screenplay by Brian Phelan. Cinematographer: Hans Jura. Editor: Amedeo Salfa.

Story: The rise of a South American dictator and the Woman who was instrumental in getting him there.

MACBETH

Distributor: Columbia. Cast: Jon Finch.

Credits: Directed by Roman Polanski. Written by Kenneth Tynan, from the play by Shakespeare.

Story: The rise of a Scottish Dictator and an examination of his ambition. His wife is in-

strumental in getting him to the top. A Playboy Production.

MAN OF LA MANCHA



Distributor: United Artists.

Cast: Peter O'Toole, Sophia Loren, James

Coco, Harry Andrews.

Credits: Produced and directed by Arthur Hiller. | Screenplay: Dale Wasserman. Music by Mitch Leigh. Lyrics by Joe Darion. Executive Producer: Alberto Grimaldi.
Associate Producer: Saul Chaplin. Chaplin. Choreography: Gilliam Lynne., Cinematography: Guiseppe Rotonno. Editor: Folmar Blangsted. Art Director: Luciano Damiani. Production Manager: Luciano Piperno. Make-up Supervisor: Euclide Santoli.

Mr. O'Toole's Make-up by Charles Parker. Story: Film adaptation of the Broadway play based upon the medieval novel by Cervantes and the life of Cervanted. The theme is hope.

MELINDA

Distributor: MGM.

Cast: Calvin Lockhart, Rosalind Cash, Vonetta McGee.

Credits: Producer: Pervis Atkins. Director: Hugh Robertson. Screenplay: Lonnie Elder III. Cinematographer: Wilmer C. Butler. Art Director: Edward C. Carfagno. Production Manager: Phil Rawlins. Editor: Paul Evans.

Story: When Melinda is murdered in his apartment, swinging disc jockey Frankie J. Parker finds himself involved with the mob, police, and another killing.

MIND SNATCHERS

Distributors: International Film Distributors.

No information available.

O CALCUTTA Distributor: Prima Films

Cast: Raina Barrett, Mark Dempsey, Samantha Harper.

Credits: Devised by Kenneth Tynan. by Patrick Pleven, Dire roduced Guillaume Martin Aucion, Editor: Frank Herald. Choreography: B. Margo Sappington. Music and Lyrics by The Open Window. A Cinemation Industries Release.

Story: A film of the Broadway revue, composed of comedy sketches about sex, sexual problems, hangups and fads.

RAGE



Distributor: Warner Bros. Cast: George C. Scott, Richard Basehart, Martin Sheen, Barnard Hughes.

PRE-VIEW: continued

Credits: Director: George C. Scott. Producer: Fred Wientraub. Screenplay: Philip Friedman, Dan Kleinman. Cinematography: Fred Koenecamp. Art Director: Frank Sylos. Editor: Michael Kahn. Production Manager: Chico Day. Executive Producers: J. Ronald Getty, Leon Fromkess.

Story: A Wyoming sheep rancher is exposed to a deadly chemical being created at a nearby Army Base. His son and his sheep die, and he seeks revenge on the scientists and army for destroying his way of Life.

REFLECTION OF FEAR



Distributor: Columbia. Cast: Robert Shaw, Mary Ure, Sondra Locke, Mirren. Lindsay Kemp. Sally Kellerman.

Story: A man returns to his daughter and his estranged wife. He brings his mistress with him. The locale of this suspense drama is an old artistic genius and an older woman, set in Paris mansion in San Francisco.

THE RULING CLASS



Distributor: Bellevue-Fox-Avco Embassy Cast: Peter O'Toole, Alastair Sim, Arthur

Credits: Producers: Jules Buck and Jack Hawkins. Director: Peter Medak. Screenplay: Peter V. Barnes. Cinematographer: Ken Hodges. Designer: Peter Murton. Editor: Ray Lovejoy. Choreographer: Eleanor Fazan.

Story: An eccentric heir to a British title believes himself to be Jesus Christ. When he gets the title he claims to be the Devil. Comic satire all around as his relatives and servants try to have him committed to get his money.

THE SAVAGE MESSIAH

Distributor: MGM. Cast: Scott Antony, Dorothy Tutin, Helen

Credits: Produced and Directed by Ken Credits: Producer: Howard B. Jaffe. Russell. Screenplay: Christopher Logue. Director: E. William A. Fraker. Screenplay: Cinematographer: Dick Bush. Art Director: Edward Hume, Lewis H. John Carlino. George Lack. Editor: Michael Bradsell. Cinematographer: Laszlo Kovacs. Editor: Costumes: Shirley Russell. Sets: Derek Jar-Richard Brockway. Art Director: Joel Schiller. man. Production Manager: Neville C. man. Production Manager: Neville C. Thompson.

> Story: A platonic love affair between young and London around 1910 to 1917.

THESTEWARDESSES

Distributor: Astral Communications Cast: Christina Hart, Paul Erikson, Angelique deMoline, Kathy Ferrick.

Credits: Executive Producer: Lewis K. Sher. Directed and Written by Alf Silliman Jr. Cinematographer: Christopher Bell. Story: The lives of airline stewardesses

during an eighteen-hour stopover.

THEY ONLY KILL THEIR MASTERS Distributor: MGM

Credits: Producer: William Belasco. Director: James Goldstone. Writer: Lane Slate.

Cast: James Garner, Katharine Ross, Hal Holbrook, June Allyson.

Story: Police chief solves murders of women and ex-husbands with help of their Doberman and finds romance with a vet's assistant.

UNHOLY ROLLERS

Distributor: Astral Communications: (American International)

Credits: Claudia Jennings, Louis Quinn. Credits: A Roger Corman Production. Produced by John Prizer, Jack Boher, Directed by Vernon Zimmerman, Screenplay: Howard R. Cohen.

Story: A drama unfolded against the action of the Roller Derby.

THE VALACHI PAPERS

Distributor: Columbia.

Cast: Charles Bronson, Lino Ventura, Walter Chiari, Jill Ireland.

Credits: Produced by Dino de Laurentiis. Directed by Terrence Young. Written by Stephen Geller.

Story: The rise of the Mafia in the U.S. as told by the wife of a secondary member.

WEDDING IN WHITE

Distributor: Cinepix

Cast: Donald Pleasance, Carol Kane, Doris

Petrie, Paul Bradley, Doug McGrath.
Credits: Producer: John Vidette. Written
and Directed by Bill Fruet. Cinematography: Richard Leiterman.

Story: During World War II, a family in a small town copes with the pregnancy of their unmarried daughter.

WHEN THE LEGENDS DIE



Distributor: Bellevue-Fox Cast: Richard Widmark, Frederick Forrest,

Luana Anders.

Credits: Produced and Directed by Stuart Millar. Screenplay: Robert Dozier. Cinematographer: Richard H. Kline. Art Director: Angelo Graham. Editor: Louis San Andres.

Story: An Indian boy, brought up by whites, becomes a rodeo rider.

REVIVALS

From Ken Films: Julius Caesar, The Guardsman, The Citadel

Peter Watkins for his Punishment Park

Visitors:

Stopovers in Toronto for Promotion Tours



photo: Sandy Solmon Genevieve Bujold, with son Matthew, for Paul Almond's Journey



Dino de Laurentiis for his The Valachi Papers

Wedding in White Preems in Toronto Hard on CFA Win; Box Office 'Boffo'

winner for Best Picture, opened at Toronto's their categories. International theatre with a gala premiere, and proceeded to achieve an excellent gate the first week, with a second weekend better than the

because it defeated La Vrai Nature de Bernadette which had already won best Direction, Wedding in White was in the center of debate ineligible for top prizes; both Donald Pleasance others connected with the production.

Wedding in White, Canadian Film Awards and Carol Kane were rated top possibilities in

But when the picture won Best effort, distributor Cinepix wanted to advance its opening date from mid-November to immediately. Despite the lack of a trailer and a The picture caused some controversy when it large but briefly-applied ad budget, the pic did was awarded the top prize at the Awards, just under \$10,000 the first week, and followed with a bigger weekend than the first.

A gala premiere, complete with stars, TV Screenplay, actress and others. Furthermore and radio representation, and Gratien Gelinas of the CFDC, which participated in the because two of the stars of the locally made financial end, was part of the opening night, production were foreigners, and thus were followed by a party for the cast, guests, and



Star Doris Petrie accepts bouquet at Premiere, while Writer-Director Bill Fruet looks on

Plans are for the picture to open in Montreal and either Ottawa or Hamilton in mid-November, followed by a Vancouver opening in mid-January.

American distribution is being handled by Avco-Embassy. Latter picked up the picture in pre-production stage, and will spend a reported \$75,000 to promote it in the U.S.

Wedding in White is a Dermet Production, with John Vidette as producer and William Fruet as writer and director. Critical comments ranged from good to excellent; the acting and writing were singled out as outstanding.

Commented Orval Fruitman, publicity head for Cinepix: "What this response means is that the Canadian Film Awards mean something. The Awards screening was packed - we opened with several handicaps, it's true - but we had two assets: the picture itself and the First Prize."



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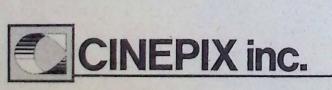
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Student Film Awards Held

MONTREAL: The Fourth Annual Student Film Festival was held from September 20-24 at Sir George Williams University in Montreal. Winners were chosen in all categories, and three first prizes of \$1000 each were awarded, as well as lesser winnings.

The Norman McLaren Award, earning \$1500, went to "Hands" by Neil Affleck of Montreal. Other winners in the 16mm division included: Veronica Soul of McGill won \$1000 First Prize for Best Scenario for her film "How the Hell are You?"; Steven Shaw of Ryerson in Toronto won the \$1000 First Prize for Best Documentary for "Don't You Ever Say Goodbye?"; and Janit Pearlman of Montreal won the \$1000 First Prize in the Animation category for her effort called "Comic Strip."

In the Super 8 category, David Austen of Vancouver won \$500 for his film "The Slide." A total of \$10,500 was handed out to the winners by judges Andre Guerin, Marcel Martin, Rena Krawagna, Tom Shandell, Guy Joussemet, and Jean-Pierre Tadros.

Famous Players Theatres donates the money for the gathering, and the Conservatory of Cinematographic Art of Sir George Williams University supplies the administration. Entries are received from across Canada.

IFD-NTA Acquires French TV Output For Distribution in **English-speaking** North America

International Film Distributors, through its parent company National Telefilm Associates, has acquired the exclusive distribution rights of film and tape programming from Alliance SAST of France for the U.S., English-speaking Canada (the programs have been available to the French CBC network for some time), and the English-speaking parts of the Caribbean and Far East, reports Charles S. Chaplin, newly-appointed Exec. V.P. of IFD.

Alliance SAST is the distributor for Republic of France-owned Office de la Radiodiffusion Television Francaise (O.R.T.F.). The inventory includes classics, dramas, ballets, concerts featuring Charles Aznavour and Michel Legrand, and documentaries. The entire catalogue is thus available for English language TV in Canada.



IFD Executive Vice-President Charles Chaplin

The acquisition comes at a crucial point in time for IFD. N. A. Taylor and partners recently sold their interest in the largest Canadian distribution company to NTA. Taylor remains as President and Charles S. Chaplin was appointed Executive Vice-President in charge of NTA's Canadian operations. He will oversee all facets of IFD, including the TV sales and the Toronto International Film

Hard-pressed in recent years, the Studios are now enjoying a full house, as Fox films two pictures there currently: The Paper Chase and The Neptune Factor. Henry Comor remains as General Manager of the Studios.

Chaplin accepted the position only one month ago. He left Warners TV Sales after a career with Warners and Seven Arts lasting ten years. Before this time he spent thirty-two years with United Artists, where he began his life in the film business in 1930. Chaplin was instrumental in inducing UA to distribute French versions of their pictures, promoted the Academy Awards in Canada, assisted in developing arrangements for Provincial-Federal financing of motion pictures in Canada, and saw his suggested date — September 1966 — adopted for the introduction of TV colorcasting in

"IFD," says Chaplin, "is now increasing every effort for expansion. Our plans include all phases of the entertainment business. Especially in the area of our studios and facilities, we are doing more soliciting and spreading the word around among producers. The results have been many inquiries, and right now some important productions are under consideration for the Studios. In this area, as in all others, the results can be farreaching for IFD."

Donald Pleasance Profile:

By BILL GRAY

Donald Pleasance seems a little tired. Well, he's been busy.

There was the big party last night for the combined cast and crew of both of his recent Canadian features, Wedding In White and the just completed Rainbow Boys. And that was really only the climax of a long, tough few days filled with the kind of ritual socializing and formalized informality that invariably accompanies a movie promotion jaunt of this

The last two days alone have taken him through at least a dozen interviews and personal appearance sessions during which the same recurring questions have been met with the same recurring answers so often that he's

almost got it down to an act. "It's odd to hear yourself sometimes," he says, smiling over a glass of morning champagne, "you're asked something like, 'how do you enjoy playing villains all the time Mr. Pleasance?' which is one of the old standards, you know. And suddenly you catch yourself saying 'Well of course the villain is usually a much more interesting man, etc. etc. and it's like a memorized speech. The words have become automatic and there you are like some sort of talking machine endlessly repeating yourself. I suppose it's the inevitable thing."

The phone cuts him off. It's a reminder of another engagement for this evening to follow the two or three stops he's already committed to making this afternoon. On top of that he's flying back to London tomorrow and the arrangements aren't quite complete and his wife and child who went shopping a couple of hours ago aren't back yet and they're due for lunch upstairs in half an hour.

But it's all right. He's coping.
Unlike his usual on-screen persona — the small, swift, anxious man with the malevolent stare and the nervous, bird-like gestures - he seems a thoroughly serene, self-possessed individual. Despite the schedule and the aggravations and the obvious fatigue he exudes an air of easy amiability.

Messages taken and messages sent, he rejoins the conversation, and the champagne, with apologies.

"I only just saw Wedding In White for the first time yesterday you know. I thought it was really very good, terrific. Did you like it?"

Nods of affirmation.

"Yes, good. I thought Carol Kane was marvellous. Everyone was marvellous really but Carol and I think Doris Petrie were especially excellent.

"I was talking to John Vidette, the producer, earlier and he told me that the crowd reaction at the Canadian Film Awards screening was very strong, though some of the people he was

speaking with thought it tailed off a bit toward the end, lost its dramatic impetus a bit.

'I didn't find that myself I must say, but, and I think I'm absolutely alone in this, I wish the ending with Carol and Leo Phillips had been just a little less specific. I couldn't believe that an old man like that, after getting himself into such a state of drunkenness at the wedding, could possibly be as ready and eager to take on his young bride. And Carol's crying scene, I don't know, that was the moment when it just got a bit theatrical for me, I wish they had cut it. But as I say, I'm probably alone in that opinion.

'And on the whole I thought it was a fine film. 'Well, it was a good script and if you've got a good script you've got at least a chance of making a good film. If you've got a bad script you've got no chance at all. That's why I did the film in the first place. It's not often that a script with as much potential as this one had comes

The phone clammers again. More reminders accepted with a kind of polite resignation. But where were we?

The character of Jim Dougall, had he found him a difficult man to come to grips with?

'No, not really. He's not a very complicated fellow after all. He's a very lamentable, despicable individual but not at all complicated. I've known a lot of people like him, still do. I grew up in a north-of-England working class environment and he was a type that was quite common to me.

"Personally I despise the man and I must say when we were shooting I took great delight in showing off all of his worst aspects.'

He smiles a conspiratorial smile a bit more like the Donald Pleasance one is used to seeing on the screen, the evil little villain revelling in

"To really get the character, to get all of the mannerisms and things that went into him I just borrowed from people I'd met and remembered. I don't like to base a character on any particular individual, I think that's a very dangerous practice for an actor, but I take bits and pieces from a lot of sources. And then of course before we started shooting Bill Fruet nd I went around to various Legion Halls and places like that, meeting people and listening to them talk. I'm very interested in accents and I was concerned to get Jim Dougall's just right."

Speaking of Bill Fruet, had it worried him that he was placing himself in the hands of a man who had never directed a film before?

'Not at all. In the first place I reckon that any man who's clever and sensitive enough to write the screenplay certainly must be competent to direct the picture, whether he's ever done it before or not. And in the second place, I've worked with too many directors with

tracks records as long as your arm who were terrible. In any case I tend to like working with people who haven't done things before, if I like the people.'

It must be true since he'd done the same thing with The Rainbow Boys, the picture he'd just wrapped up in British Columbia.

"Yes, well it was the same sort of situation. It was a very good script revolving around a fabulous character, a nice fellow for once, something of a change for me.

"Like Wedding In White it's an actor's picture, a good story that grows out of the characters and not vice versa. I mean really it isn't like Wedding at all in style or content, it's a comedy, but it has the same kind of elements going for it.

'It hasn't been edited yet but from what I've seen of the rushes I think it's going to be absolutely smashing. At least I hope so. It could be one of the best things I've done.

As if to salute his good fortune he takes a lengthy sip from the champagne glass, all but draining it.

How had he come to The Rainbow Boys in the first place?

"Well Gerry Potterton has had the project in mind for a few years now. There actually is a man out on the Fraser River, an old recluse, who very much resembles the figure I play in the movie. Gerry had met him out there and wanted very much to build a story around him with me taking the part. He really wasn't sure what he wanted in the beginning so he hired several writers to come up with concepts. Of course he got back a lot of very strange stuff, plots about hippie communes and things. So finally he decided to write it himself and he

turned out the script that we shot.
"He worked it out to a very simple story really, a three character piece with myself, Kate Reid and a young New York actor named Dan Calfa taking the roles.

"As I say, it's a comedy basically about these three misfits who go off in search of a gold mine that used to belong to the father of the old man I play. It's very funny I think and of course stunning to look at. The location up in the mountains was marvellous.

"I count myself as very lucky to have been

All told between the two films he had spent five months working in Canada with only a brief spell back in England sandwiched between them, a sizable hunk of time in a career as active and crowded as his.

"Yes, but I've thoroughly enjoyed it. They've both been good pictures I'm proud of. They turned out, I think, about as well as anyone could have expected and since I made a considerable financial sacrifice to do them, I'm happy about that. In the bad movies I have to make money, in the good ones, well, I'll take a chance. And it's nice to have it pay off.'















Pleasance as Jim in Wedding in White

The National Film Board of Canada

proudly salutes
its film-makers for winning 13 Etrogs
and the first Grierson Award
at the 24th Canadian Film Awards 1972

Grierson Award

Colin Low

Le temps d'une chasse

Special Jury Award: Francis Mankiewicz, director
Best Cinematography in Feature: Michel Brault
Best Sound Recording in Feature: Claude Hazanavicius

Best Animated Film

Dans la vie

Pierre Veilleux, director. René Jodoin, producer

Best TV Drama

Françoise Durocher, waitress

André Brassard, director Jean-Marc Garand and Pierre Duceppe, producers

Best TV Information — Public Affairs

Je chante à cheval . . . avec Willie Lamothe

Pierre Bernier, Jacques Leduc, Lucien Ménard, directors Paul Larose, producer

Best Theatrical Short

This Is a Photograph

Albert Kish, director. Tom Daly, producer

Best Director

(non-feature)

André Brassard Françoise Durocher, waitress

Best Screenplay

Original or adaptation (non-feature)

Michel Tremblay, André Brassard Françoise Durocher, waitress

Best Sound Recording

(non-feature)

Claude Delorme Wet Earth, Warm People

Best Cinematography

(non-feature)

Georges Dufaux A cris perdus

Best Sound Editing

(non-feature)

Les Halman Wet Earth, Warm People

Best Sound Re-recording

(non-feature)

Michel Descombes This is a Photograph



National Film Board of Canada

Office national du film du Canada

TORONTO SEES PUBLICITY TOUR AND GALA OPENING FOR

It all happened in the Queen City itself.

Toronto was the scene of a hectic, sucbreaking box office.

Active publicity by Producer-writer Carl Foreman, Director Richard Attenborough, and Star Simon Ward was scheduled to begin on October 3rd, but Columbia Publicity Head Maureen O'Donnell started events rolling long Coverage was obtained from magazine interviews.

Simon Ward was the first to arrive. Ward hates flying — "I spend the whole time sitting on the floor. How do they ever get the thing UP there?" — and flew from New York in the morning; his first inbefore.

A contest with Toronto Calendar A contest with Toronto Calendar Magazine, (circulation 150,000 into higher income homes), BOAC airlines, and Columbia was organized to tie in with the film. The publishers of Winston Churchill's early writings were bringing out special paperbacks to coincide with the film's opening, and lavish displays with co-operating book stores were set up. Sheets promoting the books and the movie were placed in department and other stores and special newspaper coverage stores, and special newspaper coverage was arranged: The Toronto Star devoted most of the front page of its Family Section to recipes for an English Breakfast with comments from the star and director of the film.

The city was saturated.

A complex schedule of interviews and guest appearances was set up for Ward, Foreman, and Attenborough. In order to obtain complete efficiency, two freelance publicity persons were brought in to serve full time. O'Donnell herself would assist Foreman; Fiona Mitchell of Folio Productions was assigned to Attenborough, and Pat Tompson to Simon Producer Carl Foreman Inspects the Honour

Television and radio interviews were a cessful North American premiere of Columbia Pictures' Young Winston. Four days of interviews, parties, and brunches, combined with full scale co-operative promotions, resulted in an almost recordbreaking box office.

mixture of local and national exposure. CBC's Take 30, CTV's Canada A.M., Elwood Glover (twice), as well as local outlets CITY TV, and various radio shows were included. Newspapers included the three Toronto dailies, and further points. three Toronto dailies, and further print coverage was obtained from magazine





Odeon President Chris Salmon with Director Richard Attenborough



Left to Right: Attenborough, Star Simon Ward, Columbia's Maureen O'Donnell, Sutton Place's Ann McRoberts, Foreman





At the Press Brunch

terview was for lunch. Foreman and Attenborough arrived by plane from New York that night. It was a return visit for Foreman: he was last in the city for promotion on The Victors several years before. Sutton Place Hotel was the headquarters and their quarters, with only several minor annoyances. Ward was forced to take a cold shower at 5:30 a.m. because the hot water was off, and paint was wet in the elevator. But they all apprecited the view of the city, the location, and the service and food.

Any schedule of interviews resembles a Keystone Cops movie, but this was multiplied by two. Limousines running in and out, phones ringing to check and double-check, in and out of the CBC parking lot on Jarvis Street, up to the hotel and away from the hotel, get dressed, change, meet him, now him, now her, don't forget this, have you got your key? where can I get a taxi? what's that building over there?

But there are crystal clear moments too. The phone-in show where the very refined, open Simon Ward is suddenly plunged nicht a too-open discussion of his wedding night. Being asked the same Simon Ward, who plays Young Winston himself questions over and over again, then

someone asks a good one.

Then the evening of the Premiere arrives. The Odeon-Fairlawn theatre is readied by placing an honor guard, canopy, and searchlight. The out-of-town press travels from its hotel in a double-decker English bus. A crowd is outside the theatre and the audience, lavishly dressed, arrives slowly for the 8:30

Earlier in the afternoon Foreman had taken time off to check the print of the film. Screenings were held earlier in the week for the press — the film people had insisted that anyone who was to interview them must see the movie first - but Foreman was concerned. A special set-up had been developed for the camera during shooting to insure best and most accurate color. After the premier the Young Winston participants were not happy with the print shown.



But the audience obviously was happy with the movie shown. The celebrities arrived and were introduced at about 8:45 and the film commenced.

After the showing, a select, Columbiainvited gathering adjourned to the Wellesley Hall of the Sutton Place Hotel for a midnight English breakfast featuring kippers, an English mixed grill, scones, marmalades, and so on. The gathering lasted until after one a.m., and everyone obviously enjoyed the food and the atmosphere.

The stars retired to their suites, but although the premiere was over, the work was not. On the next day, after a late rising, the finale took place. A Press Brunch was held at the Park Plaza Hotel for various magazines, out-of-town newspapers, and so on. About thirty people were seated at four circular tables. Each of the celebrities ate lunch with one



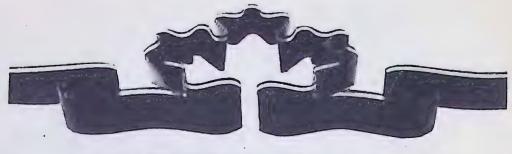
Foreman bids farewell as he leaves early for New York

group and after the meal rotated around from table to table. It was less crowded and more personal and casual in this fashion.

The main topic of conversation was the critical reaction. The response was essentially two out of three favorable from the Toronto dailies. But the box office was all favorable, so it was felt that the trip was a success in Toronto.
That only left New York, Los Angeles,

and countless others to conquer. And so they set off to do battle with communication once more. Young Winston was marching.





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On Location with Matthau and Siegel Notes From Nevada: for Charlie Varrick

BY LLOYD CHESLEY

Looters, from a novel (a project that once interested Peter Bogdanovich). Donald Sutherland was set to be the lead in mid-summer, but other engagements forced him to delay, so Universal dropped him and found Walter Matthau. The script was then partially re-written to tailor it to Matthau. The lead character is now done more tongue-in-cheek (I feel) than it may have been in the earlier script. Charley Varrick is the working title, but Siegel prefers The Last of the Independents. Expense: The financial success of Dirty

Harry earned Siegel a bigger budget here—just under \$3 million. Siegel talks facetiously of Matthau costing most of it. The scene being shot (between Matthau and co-star Andy Robinson) occurs inside a trailer, yet about 35-40 of the film's crew of over 50 members were there: hanging around and performing duties to fulfill union regulations: three men were needed to affix a gelatin to a window with gaffer tape; eight men crowded around a camera for a shot — only three were needed and there was barely room for Siegel.

Money appears "wasted" in other ways: a Greyhound bus and driver sit at the location all day to drive some of the crew home — I rode in it with only ten other people; the lunch was quite royal: fruit and vegetable salads, spare ribs, potatoes, macaroni, two types of pie and soft drinks. But Siegel is a fast, economical worker. He's three days ahead of schedule, and seemed to waste very little time between takes (between scenes is something else, as in all films). And, while he was filming this interior scene, he had a second unit out doing a car on

Crew and Relationships: The set is not especially raucous or jocular. Siegel's mellowness (and refusal to worry about things visibly) seems to make for a subdued atmosphere. There are three types of crew members: old-timers, young long-hairs, and semi-cowboy labourers. They all get along well. Siegel has very little relationship with the lower crew members, though he is amiable. His relation to his actors and cameraman is most important. Siegel and Matthau constantly joke with each other, putting the other down with a sleepy, cynical wit. Siegel is a "comforter" putting his arms around his actors to talk to them, and around Matthau's wife, as he tries to cajole her into stopping her 'pestering' on the set (she wanted to catch some early plane, thereby necessitating an earlier quitting time so Matthau could leave earlier.

Others on the Set: A unit photographer who will shoot about 5,000 exposures during the course of shooting. A nurse (union regulation). A continuity woman. These were the only two women seen that day. A set decorator who is rarely present at the place of shooting — he's usually at the next set to be filmed, preparing it. The screenwriter, Dean Riesner, was not present at any of the movie's shooting.

The Setting: A trailer park in Dayton Nevada (supposed to be New Mexico!). The climate is sunny, with dry sage-brush hills. The crew is centred around a rather old trailer (to be used in this scene). Its body has been cut and

BY LLOYD CHESLEY
tailored in such a way as to easily facilitate
Preproduction: Original title was The camera movements: break-away walls; extra

the character and story that the actor didn't even ask to have his ending shot.

Another project is a novel called Strange even ask to have his ending shot. platforms, etc.

> Production Notes: I don't believe Matthau was wearing any make-up (he has a ruddy complexion), but his teeth had make-up to tone down their whiteness. The lights used were left on for the entire day, rather than bothering to turn them on and off. A sharp bell-alarm was sounded by one crew-member at the start and finish of each take. Siegel has no rehearsal period before production, but before shooting a scene he rehearses once with the actors in his trailer, and then has one walk-through (with blocking) on the set. While lunching with him, he juggled his shooting schedule around slightly, in order to adjust to the eccentricities of an elderly woman cast in a character role. Much of the repartee between Siegel and Matthau was I-Spyish insulting, often in the form of Jewish ethnic cracks (Siegel, born Jewish, is agnostic). The area was littered with cables, stands, platforms, lumber and many

Description: It's a clear Nevada sky brushstroked with white clouds. Brown hills are polka-dotted green as the sagebrush and you can hear a brook actually bubble behind you. But in front of you are five tracks, thirty men and women and an old trailer covered in black felt and surrounded by lights. Every now and then you can hear the cackle of Andy Robinson, the screen's newest top villain, or the sleepy suggestions of master action-director Don Siegel. And if you listen closely you might hear the thoughtful, slurred voice of Walter Matthau. Then the rehearsal is over. An order for quiet is barked from inside the trailer. It is repeated over a bull-horn by an assistantdirector in a civil-war hat. There is quiet from all within thirty seconds. "Rolling" from inside the tent, "Rolling" over the bullhorn. A loud bell clangs for a long moment. Then everyone is still and tense, listening to the scene they can't see and reacting to what they barely can hear. "Kill it." The bell rings twice. "Cut" over the bullhorn. And action resumes outside the world of the movie again.

And Matthau led a round of applause each time she finished the scene successfully. More trouble came during that scene as the sounds of mini-motorcycles (ridden by two ten-year-old daredevils), barking dogs and planes interrupted. But finally they got it and the boys work ended ahead of schedule as Siegel always manages to be

The Name of the Movie: The book was called The Looters but Siegel has used little of that book. He decided on Last of the Independents, But the studio heads like to feel they contribute something, so they changed it to Charley Varrick. This time Siegel doesn't mind, although he has been plagued by losing titles he likes, most especially Friday, Saturday and Sunday, which became Madigan.

Item: Dirty Harry had another ending in which Harry keeps his badge. Siegel didn't like it, but Eastwood insisted. By the time they got to shooting, Siegel had so tutored Eastwood in

Donald Siegel: As we came on the set he ambled from where he was working to greet us. "A great director has to know everything. Take rocks for example." He bent to the ground and picked some up, tossing them into a nearby river, commenting on wind, weight and arthritis. His style is easy, almost som-nambalistic, his eyes half-closed, his speech a measured chawl. Yet he is known for the highest action films today. Amongst the many crew members he almost looks like he's in the way. Before a shot he quips, "Let's shoot it; no one's gonna watch it anyway." He is known for a temper he likes to control. He knows he must keep everyone at ease with his own mellow manner. Besides, his career is so filled with hassles and fights that he has carried, it isn't worth it to worry. "Show me the man who shoots the most and I'll show you the greatest artist." But he only does a minimum of takes. "I'm lazy. I get bored."

Actually he has been trained in the lowbudget school, to do his best work coming in days under schedule. He is enjoying financial luxury for the first time in his career. He eats his lunch from a fridge in his own van. "Studios like to save money. That stuff'll get you ptomaine poisoning." His present financial stability, since Dirty Harry, and the power it has brought makes him feel younger than ever. He likes to live dangerously. That's why he picked Michael Butler, age twenty-six, as cameraman. Butler, from commercials in New York, has never done a feature. But he likes to take chances, too. One evening Siegel caught a particular shadow of the sun. He changed the scene to one shot at the unheard-of length of over five minutes, to take advantage of what attracted him. While we were on location, a second unit crewwas out filming a burning car. "What do you tell them?" "Good luck." Siegel began directing in the second unit department and knows that that crew's job is to tailor their footage in the style of the primary unit. He rarely uses a second unit, but now that he's sixty he feels the need and wisdom of that luxury. He sees Charley Varrick as a reaction to Dirty Harry. His tone is light, and it deals with action, not violence. Any violence is quick and mostly there are spectacular chases and crashes rather than brutality. But for Siegel, the action is used to describe character: how a man can handle himself, for example. Not one foot will be shot in the studio. This way he can be far away and safe from studio heads. Also it makes everything feel more realistic, so when you go out a door, you are indeed outside.

He moves his camera to aid his actors. He likes natural performances and has his actors speak over each other for that end. He has them speak in movement, again for naturalism, and also to increase the pace. He treats his discovery Andy Robinson like a son while directing him, his arm around his shoulder. With Matthau, the older professional, it is cool team-work, well tempered with kidding and insults. Presently he is interested in two projects: an anti-war film set in Africa before World War II, showing how British and Italians who work there together must fight each other.

They are still best of friends, but it appears Siegel and Clint Eastwood have decided to go their own ways artistically. He disputed Playboy's intent to do a spread at the Mustang Ranch, a whore house in Sparks, Nevada. A location for the film, it does not feature Matthau, which Playboy wants to do. Although he is also producing, he doesn't like to mislead potential viewers, even for so lucrative a hunk of publicity.

Walter Matthau: He really walks that way: hunched over, ambling, the pleased smile of a little boy on his face. He is very mellow and professional. Neither spectators nor having his body wired with microphones bothers him anymore. He is totally intuitive. He feels he sets up a definite rapport and style with a director but does so unconsciously. He prefers not to watch the dailies. He may find himself at home acting like a character he is playing. He feels too much intellect gets in the way when playing a role. He likes to take it easy. Between work he reads, walks, tosses a frisbee. Mostly he likes to kid around; there is more kidding, the more serious is the film. Today he had to go into and come out of a small bathroom in one shot. While inside he saw a can of shaving cream. He applied a huge amount to his nose and came out calling "Make-up!" Often he gets bored in the middle of a big production, like Hello Dolly. Mostly between takes and during lunch he occupies himself with his little son, Charley (about nine), playing with him with incredible affection and pride. He doesn't like violent films and claims he is the reason Siegel is toning things down. He hasn't done any stunts since his first film, The Kentuckian. During that he broke a finger. "The reward for stunts is forty-five dollars per week workman's compensation." He works warmly with Andy Robinson, helping and coaching paternally as they work together to find their relationship. When asked about his film with Carol Burnett for Martin Ritt he said, "It's a kind of tragi-comedy — like life is." His plans may include a four-part anthology, Ya Know I Can't Hear You When The Water's Running, He would direct Jack Lemon in two segments and then they would switch for the other two. Siegel has found himself becoming like Matthau in gesture and action, he says.

Day Two: After the fifteenth take of a shot I asked Matthau what kept him going. "Money." He doesn't change a reading each time he does it as he would in the theatre. In the theatre each night offers a change of audience, a change of chemistry. "Movies have nothing to do with grips, gaffers, nurses, drivers, etc. They are not creative." His sense of humour is always showing, but he seems to believe all this. "I don't like acting much." "What would you rather do?" "Movies." Movies offer money, nice places to go, with his family if he wants, and nice people to work with.

Stories: He told a friend how much he earns. His friend said, "Walter, how did you ever push your way into it?" Arthur Miller was asked how much he earns. He answered some large amount. "What for?" "Writing." "All that for writing?" "Yes." "I shoulda done that."

CANADIAN FILM AWARDS

BEST SOUND RECORDING: Claude Delorme ("Wet Earth and Warm People" — ONF)
BEST SOUND RECORDING: Mich

Descombes ("This is a Photograph" — NFB) BEST ORIGINAL OR STOCK MUSIC SCORE: Larry Crosley ("Journey to Power" — Crawley

BEST PERFORMANCE BY AN ACTOR: Sean Sullivan ("Springhill" — CBC) BEST PERFORMANCE BY AN ACTRESS: Patricia Collins ("The Golden Handshake" -

BEST ART DIRECTION: Harold Maxfield ("Springhill — CBC)

FEATURE CRAFT AWARDS

BEST DIRECTION: Gilles Carle ("La Vrai Nature de Bernadette'' - Les Productions Carle-Lamy Limitee, Compagnie France Film,

BEST EDITING: Danielle Gagne ("La Vie Revee" - L'Association Cooperative de Productions Audio-Visuelles)

BEST CINEMATOGRAPHY: Michel Brault WENDY MICHENER AWARD: Mireille ("Le Temps d'Une Chasse" — Office national Dansereau — "La Vie Revée" du film du Canada)

BEST SCREENPLAY: Gilles Carle ("La Vrai Nature de Bernadette" - Les Productions Carle — Lamy Ltee)

John Kelly Productions)

BEST SOUND EDITING: Les Halman ("Wet BEST SOUND RECORDING: Claude Earth and Warm People" — ONF)

Hazanavicius ("Le Temps d'Une Chasse" — Office national du film du Canada)

BEST SOUND RE-RECORDING: Film House ("Face-Off" — Agincourt Productions Ltd. & Film Associates)

BEST ORIGINAL MUSIC SCORE: Pierre Brault ("La Vraie Nature de Bernadette" -Les Productions Carle — Lamy Ltee)

BEST PERFORMANCE BY AN ACTOR: Gordon Pinsent ("The Rowdyman" — Canart Films Limited)

BEST PERFORMANCE BY AN ACTRESS: Micheline Lancto ("La Vraie Nature de Bernadette" - Les Productions Carle - Lamy Ltee)

BEST SUPPORTING ACTOR: Donald Pilon ("La Vraie Nature de Bernadette" - Les Productions Carle — Lamy Ltee)

BEST SUPPORTING ACTRESS: Doris Petrie ("Wedding in White" — Dermet Productions Ltd.)

BEST ART DIRECTION: Karen Bromley ("Wedding in White" - Dermet Productions

SPECIAL JURY AWARD: Francis Mankiewicz — "Le Temps d'Une Chasse"

BEST SOUND EDITING: Honor Griffith and SPECIAL INTERNATIONAL JURY AWARD: ("Journey" - Quest Film Office du film du Québec - "Un Petit Canard Pas Comme Les Autres"



A partial view of the Luncheon Head Table



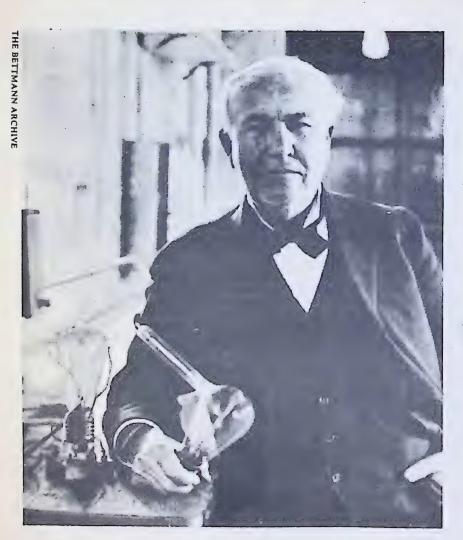
Gordon Pinsent wins the Etrog for Best Actor



The Quebec contingent had a successful evening



At the Buffet Dinner: The Rowdyman's director Peter Carter, actress Linda Goranson, Director Paul Almond



Hi, there! I'm Tom Edison, the friendly but eccentric inventor. I'd like to talk to you for a few minutes about the magical qualities of SOUND

around with these funny glass bubbles with curly little wires inside them, it's come over me that there's little voices down in there just waiting to be heard., stop burning out on me! Just crying out!

I got this scheme, see, where I put them on this wheel, flat like, that's going around maybe 78 revolutions

You know, ever since I got to fooling per minute, and this little bamboo needle rubs against them and WHOOPEE, we got noises!

If the goldarn things would just

But just stick with me. After all, who brought you electric light on those little wax cylinders?

If old Tom dropped in on Quinn Labs, he'd find we have one floor for sound and three floors for light and motion. That way, there's no confusion. Absolutely no confusion.

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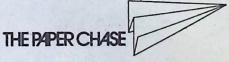
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-BERNARD DREW, Gannett News Service

"'Young Winston' is an engaging, absorbing, dimensional and entertaining story!" -WILLIAM WOLF, Que

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-THOMAS QUINN CURTISS, Int'l Herald Tribune

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—ARCHER WINSTEN, N. Y. Post

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"Made with uncommon taste and intelligence! Exciting, truthful and deeply

moving!"—HOWARD KISSEL, Women's Wear Daily

"A shoutingly good entertainment! A once in a lifetime film about a once in a lifetime man! It should be remembered at award time!"—PETER TRAVERS,
Reader's Digest (Ed. Edition)

CANADIAN CRITICS AGREE ABOUT

"A robust and spectacular adventure . . . Foreman and Attenborough were both shrewd and fortunate in their selections of players Robert Shaw is superb."

Clyde Gilmour — TORONTO STAR

"Young Winston . . . an entertaining picture . . . action, politics, history, love, scandal and spectacle."

Martin Melina -- MONTREAL STAR

"... superlative entertainment. 'YOUNG WINSTON' would not be as convincing as it is without Simon Ward who does more than look like Churchill."

Les Wedman - VANCOUVER SUN

"The old man would have been proud of this film and would have enjoyed it as much as I did."

Arnold Edinborough — FINANCIAL POST

· From COLUMBIA PICTURES A Film by CARL FOREMAN and RICHARD ATTENBOROUGH • ROBERT SHAW as LORD RANDOLPH CHURCHILL ANNE BANCROFT as LADY JENNIE and SIMON WARD as YOUNG WINSTON with special appearances by JACK HAWKINS IAN HOLM ANTHONY HOPKINS PATRICK MAGEE • EDWARD WOODWARD and JOHN MILLS • Written for the screen and Produced by CARL FOREMAN • Based on "My Early Life" by Winston Churchill Directed by RICHARD ATTENBOROUGH . Musical Score by ALFRED RALSTON . A HIGHROAD/HUGH FRENCH PRESENTATION . PANAVISION® Original Sound Track Album Available On Angel Records

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DES NEIGES

TORONTO

International Scenes

Universal announces that the Butch Cassidy and the Sundance Kid team is almost together again for the production of The Sling with the signing of Paul Newman. Newman joins Robert Redford and director George Roy Hill in the Richard Zanuck-David Brown story of the big con during the 1930's . . . Speaking of Newman, his leading lady for the Irish-set The Mackintosh Man is Dominique Sanda. Director is John Huston Brigitte Bardot set to play a female Don Juan in ex-husband Roger Vadim's movie of the same name And Ali McGraw has been hinted as a possible lead for The French Lieutenant's Woman . . .

Closer to home, in a way, John Huston will direct and star in a screen version of Brian Moore's Catholics to be filmed in Ireland next summer More old timers: Samuel Fuller has survived being cult status, and is currently working on a larger-scale production for Warners. Called Riata it is now filming in Almeria, Spain, with Richard Harris as lead Joseph Losey plans to make Ibsen's The Doll's House in Norway. Jane Fonda will star John Wayne starts shooting for Warners on November 13 in Durango, Mexico . . complete the oldies: Alexander Salkind to film The Three Musketeers; and French TV plans a production of Les Miserables, the 18th screen telling of the classic . .

On to newies: Paul Mazursky's Blume in Love has added Shelley Winters to a cast including George Segal, Susan Anspach, and Kris Kristofferson. It currently films in L.A.... Sequel Division: Ron O'Neal set to star and direct a follow-up to Superfly, and Shaft tries to find his roots in Shaft in Africa....

Festivals: The First Annual USA-International Animation Film Festival will be held Nov. 18-22 at the New York Hilton. A three-part program includes screening, a symposium on Extensions in Animation, and an Audio-visual equipment exhibition. A major salute to the National Film Board is also planned . . . The Second Annual Erotic Film Festival is to be held Dec. 5-15 in New York. Originally scheduled for Nov. 7-17, it was postponed because of insufficient number of entries. Last year organiser Ken Gaul lost money because of legal fees required to fight obscenity busts. All but one were dismissed.

Conventions and Dinners: Columbia Pictures prez Leo Jaffe will be honoured as Pioneer of the Year when the Motion Picture Pioneers hold their 34th Anniversary dinner at the Americana Hotel in New York on Nov. 15 The Society of Motion Picture and Television Engineers (SMPTE) held their annual convention Oct. 22-27 at the Century Plaza hotel in L.A. Nov. 18-21 sees the National Association Of Concessionaires Annual gathering in Bal Harbor, Florida. It is to be in conjunction with the Motion Picture Theatre Equipment and Concessions Industries Trade Show. Latter is co-sponsored by the National Association of Theatre Owners (NATO), National Association of Concessionaires (NAC), and the Theatre Equipment Association (TEA)

Another Festival: Chicago International Film Festival, the largest in the U.S., will be held Nov. 3-23. The program features 23 different features, and tributes to British Animation, Paul Morrissey, and Abel Gance. Pioneer Gance will return to the U.S. for the first time in 15 years for this event

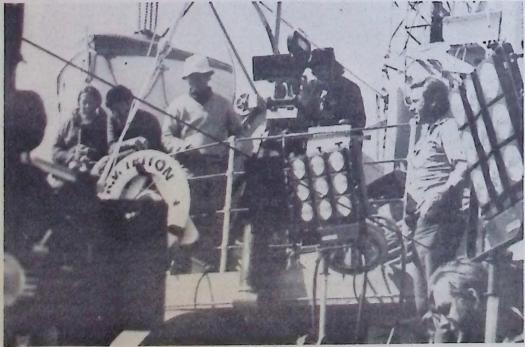
Companies: Time-Life Films has joined the

young film makers. Shorts, dramatic or abstract, lasting from 6½ to 50 minutes are being shown at colleges and other non-theatrical positions. Royalties are being shared by the film makers and the Institute. A catalogue has been printed to outline what is available The Macfadden Women's group of publications reports a 12 percent increase in ad pages during the first half of 1972. So much for the sophisticated movie audience theory: among other like mags, the Macfadden Group includes True Confessions, Silver Screen, and Photoplay 20th Century-Fox continues to tighten operations. A deal has been concluded with MGM to share foreign administrative setups. Each will have same number of first place title positions; staff will be garnered from both organisations; less office personnel and paper pile-up results Shepperton Studios, Britain's remnant of a Hollywood past, lost 80,000 pounds last year, despite a revenue increase of 44,000 pounds. Government is currently discussing whether to okay a closure and sale

People: Glenda Jackson says she will quit films in two years to take up social work . . . W. H. (Jamie) Jamieson will retire at the end of this year. Now Managing Director of Rank's Overseas Film Distributors Limited, Jamieson has been in show biz for over forty years with Rank, fifty years in total. He was best known for setting up a publicity organization for Rank in South America Sir James Carreras means to keep his Hammer Films in the family: company will pass to son Michael. But offspring wasn't handed a gift; he had to scrounge plenty for the money Charlton Heston has been named Chairman of the Board of Trustees of the American Film Institute . . . Howard Koch is to repeat his chore as producer of the Academy Awards show. To be held in the Dorothy Chandler Pavilion again, the date is March 27 Paul and Linda McCartney and their group Wings will perform the McCartneypenned theme song for the Spring released James Bond film Live and Let Die Mike Nichols returns to Broadway for a director's chore on Chekov's Uncle Vanya. Cast includes George C. Scott, Nicol Williamson, and Julie Christie. Place is Joseph E. Levine's theatre.

Misc: Paramount Pictures received a reported \$3,000,000 for the TV showing of Love Story - similar sum was paid to Warners for My Fair Lady, but two showings were stipulated Lexicon of Waltham, Mass., (distributed in Canada by Rogers Stewart Cox and Associates) have developed a cassette tape recorder that enables playback to be compressed or increased in time. No variation in pitch or speaker identification occurs. Film possibilities are for application in slow-or-fastmotion. A one hour tape can be audited in 24 minutes First Media Press of Cincinnatti is marketing six sets of slides, each set on a major director. Slides are taken directly from the film. Included are Renoir, Eisenstein, Welles, Godard, Fellini, and Bunuel. Each package looks like a book and includes synopses and brochures with captions. One sells for \$35 The Tournament of Roses Parade on New Years Day will salute Hollywood for the first time in its 84 year history. And its location, Pasadena, is twenty minutes from Hollywood In Finland extra taxes have been imposed on Straw Dogs and A Clockwork Orange because of excessive violence. Deed was done by the tax collector, who has the power to do so to any film he considers "bad."

From Halifax with Love: The Neptune Factor Returned to Toronto to Complete Filming



Filming The Nepturne Factor for Fox in Halifax — photographer Harry Makin (black cap) and Director Dan Petrie (white hat) aboard the R.V. Triton.

WOMPI Holds Meeting

BY SHIRLEY MORRIS

Women of the Motion Picture Industry, a service organization, is trying to recruit more members.

The Toronto club, which has a membership of 25, invited all women working in the industry to a Meet and Greet party to hear about the club's activities.

Right now the group is planning a wine and cheese party at the Variety Club, Nov. 22, to raise money for its charitable projects. A magnum of Canadian champagne will be raffled.

The club is one of 16 WOMPI groups. The others are in the U.S. and have a total membership of nearly 700.

Toronto members make monthly visits to Laughlen Lodge, a home for the aged; and Second Mile Club, a day care center for the elderly, entertaining residents with movies, sing songs, Bingos and refreshments. Two members are volunteer workers at the Wellesley Hospital and Princess Margaret Hospital.

At Christmas, members collect gifts for children to be distributed by the Salvation Army, and supply candy, cake and other refreshments to the Good Neighbors Club for unemployed men.

The international organization has pledged \$2,000 to the Will Rogers Hospital at Saranac Lake, N.Y. As part of its commitment, Toronto members each give a dime a week — Dimes from Dames — and solicit funds from the Canadian industry.

As Sylvia Crossley of Universal Films, president of the Canadian WOMPI club, put it: "We may not be doing a great deal but by doing it together we're accomplishing something."

WOMPI meets once a month, tries to have a screening at most meetings, and has a membership fee of \$6 a year. The organization was started in the early 50s when women working in the industry in Dallas, Tex., met frequently for lunch and decided to form a club. Other groups were formed in New Orleans, L.A., and Memphis, Tenn., and a convention was held.

The Toronto club was chartered in 1955 as the sixth group. Biggest in the organization is the Hollywood club with nearly 70 members. Executive members of the Canadian club are Hildegarde Koblich of Universal, vice-president; Margaret Wills, retired from Universal Films, second vice-president; Jean Royce of MGM, corresponding-secretary; Olive Copleston of MGM, treasurer; Florence Van Heek Of Famous Players, recording-secretary; and Betty Bellamy of Warner Bros., community services chairman.

The Clapper Board Goes Silent

The slate or clapper board is about to be put to rest. Leo O'Donnell of the National Film Board has developed a new system which will replace the clapper board.

Called the Time Index System, O'Donnell's system enables the cameraman and the soundman to work completely independently of each other. The sound and the picture are now matched by a printed date and time on both the film and the tape which is accurate to 1/24th of a second, or one frame.

"One of the major values of the new system," says O'Donnell, "is for the filming of cinema verite, documentaries, or newsreel footage, in which the introduction of the slate is often a disturbing influence on the subject and can result in a loss of a shot through the time involved in shooting the slate."

O'Donnell introduced his new technique in a paper delivered to the Society of Motion Picture and Television Engineers Convention in Los Angeles at the end of October.

Digest Movie Quiz No. One

1. Who was the unbilled star who delivered the Maltese Falcon to Humphrey Bogart?

2. Gene Kelly's first film co-starred Judy Garland. It was

3. Robert Montgomery played Philip Marlowe in a unique film in which the audience played the camera. The film was

4. Who were the three stars of Three on a Match?

5. George C. Scott played Noah

6. Whom did Charles Laughton defend in Witness for the Prosecution?

7. Who said, "Who put pineapple juice in my pineapple juice?"

8. In what film did Dick Powell sing I Only have Eyes for You?

9. In A Midsummer Night's Dream, who played Puck?

10. In what movie did Judy Garland sing The Boy Next Door?

Answers:

1. Director John Huston's father, Walter Huston. 2. For Me and My Gal, 1942. 3. Lady in the Lake, 1946. 4. Bette Davis, Joan Blondell, Ann Dvorak. 5. The Bible. 6. Tyrone Power. 7. W.C. Fields. 8. Dames, 1934. 9. Mickey Rooney. 10. Meet Me in St. Louis, 1944.

MGM Children's Matinee Lauded

The Third season of showings of MGM's Children's Library in Special Matinee format has begun, and the response is greater than ever.

Running from October to May, the series is shown basically in North America; there are 180 places in Canada which run them every weekend afternoon. One showing is held, with a second added if the crowds warrant it; with the blockbusters, the crowds do.

Included in the lineup are The Wizard of Oz, Little Women, National Velvet, Captains Courageous, and Tom Thumb, all of them Academy Award winners.

Governors, mayors, boards of education, P.T.A. groups, and threatre owners have lauded the films, and endorsed the programs. And they should, because despite all the talk about lack of family films, and the obvious lack of support for current efforts in this category, the MGM library does well. What everyone forgets is that current product, with the exception of Disney, is simply not as good as the past productions.

And, more important is the programming method: by playing the films at the right times, more box office mileage can be obtained. The family audience does not attend 9:00 pm showings.

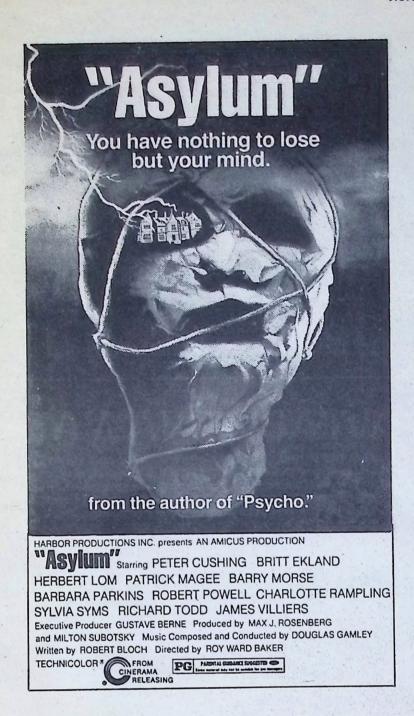


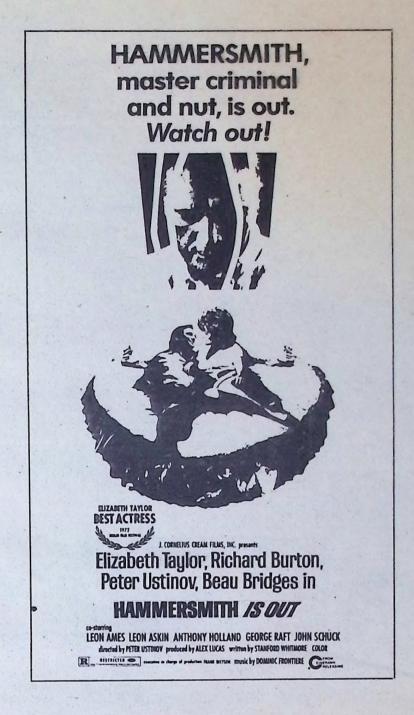
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